

THE ל'פמ"א SHEKEL

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HIGHLIGHTS

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THE SHEKEL will exist only for the benefit of its readers. To further that purpose, it will coordinate the activities of all with the hope that there will be a meaningful interchange of information, views and ideas through its pages.

THE SHEKEL will strive to be informative, interesting, educational and entertaining. To that end, it will endeavor to obtain articles and treatises from leading authorities in the United States, Israel and from other countries.

Finally, *THE SHEKEL* will be of interest not only to advanced collectors and numismatists but also to those just starting out on that delightful path leading to greater understanding and knowledge of Israeli numismatics.

THE PRESIDENT'S MESSAGE



Within the past days you have finally received the details of the plans for the Fourth Annual Study Tour of Israel. We have never before had the difficulties which the 1972 March trip has encountered. Despite new hotels, added airlines, Egyptian madness

threats, never before have so many tourists planned to visit Israel. Travel companies had advance-reserved the best hotels—and we have had to adjust cities, adjust numbers in order to get the *deluxe* hotels and the benefit of pre-season prices.

Is this the year YOU and YOUR family will make the tour? Welcome. Send your deposit check at once. In weeks, you'll be in the Holy Land where a host of numismatic colleagues await you. Are you one of those looking ahead? In 1973, Israel will celebrate the 25th Anniversary. That is why for the first time, we have ad-

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The new Haifa Maritime Museum in the architect's sketch.

THE HAIFA MARITIME MUSEUM

by Roy Elston

The Haifa Maritime Museum was founded in 1955. It consisted of a relatively small collection of maritime exhibits illustrating Middle East seafaring from early Egyptian, Israelite and Phoenician times until today. It was a small collection gathered by a then Israel naval officer, Lt. Commander Arie Ben-Eli, who, with the help of the Haifa Municipality, founded the museum as a public institution and set up his collection in premises that soon became inadequate for the rapidly increasing number of exhibits, to which had been added books, maps and models intended to serve as material for maritime studies. Today, thanks to the generous help of the Jack & Michael Morrison Foundation, the exhibits, which have far exceeded the capacity of the original premises,

will be housed in a splendid new building now rising on the slopes of Mount Carmel.

The collection represents a rare and astonishing record of man's earliest known efforts to traverse the sea. Antiquities drawn from the sea-bed, or otherwise archaeologically brought to light in the lands of the Eastern Mediterranean, are a prominent feature of the collection and show clearly that seafaring was part and parcel of the economic life of the peoples of this region. After all, until the coming of Greece and Rome, the area from Babylonia to the Nile was the most highly developed in the world; and it is not surprising that sea navigation should have become as important as the commercial land routes from country to country.

What is perhaps surprising, is the fact, amply illustrated by the exhibits of the Haifa Maritime Museum, that the Jews should have become a maritime people. For some reason, we do not associate the ancient Jews with seafaring. But aside from the evidence of archaeology and such historians as Josephus Flavius, the Bible itself bears witness to the important maritime activities of the Jews. Deborah, for example, complained that while she and Barak were leading the Hebrews against the Canaanites on the banks of the river Kishon, near Mount Tabor, the Danites remained in their ships, and the Asherites 'continued on the sea shore'. At that time Dan was in occupation of a stretch of coast adjacent to Jaffa, and Asher was living at peace with the Canaanites along the northern coast. Later, of course, the Danites withdrew under pressure from the invading Philistines.

In fact, the historical evidence of Jewish seafaring is substantial; but more directly interesting than written records is the Haifa Museum's collection of such antique objects as coins, pottery, decorative emblems and the like, with markings and even drawings that give the impression that shipping was a widespread feature of Jewish life on the Dead Sea and the Lake of Kinneret and, at least from the period during which the Israelites moved down from the hills to the sea coast, on the Mediterranean. Under Solomon, of course, Jewish shipping interests moved to the Red Sea and beyond. These developments are represented at the Haifa Maritime Museum by surprisingly many archaeological exhibits and by skillfully-built models of ships based on mural drawings revealed by archaeologists; e.g., on the walls of the Jewish necropolis at Beth Shearim, near Haifa, and on those of the excavated palace of Herod the Great at Massada. The models at the Museum are among the most fascinating exhibits, especially for the student of nautical history. They cover virtually the whole known period of ancient maritime development in the Eastern Mediterranean.

It is not suggested that the Israelites

became a seafaring people on a scale equal to that of their neighbours, the Tyrians and the Sidonians; but the point made by the Maritime Museum's exhibits is that, within the limits imposed by their coastal facilities, the ancient Hebrews were extremely active at sea and, to some extent during the Solomonic period, overtook the Egyptians in Red Sea trading. Naturally, while the exhibits concentrate on the maritime development of the Israelites, they also cover splendidly the maritime history of the Phoenicians, the Egyptians, the Philistines, the Greeks and the Romans.

The archaeologocal exhibits and the models of ships representing the earliest phase of Mediterranean and Red Sea maritime exploits, are carried forward into this era by means of oceanic cartography, ship's instruments, drawings, documents and so forth. Finally, the Museum provides evidence of the growth of modern Israeli shipping. From the Jewish point of view, indeed, the Museum gives an historical record covering something like 3000 years, the link with ancient and modern times having been maintained, not by Jewish shipping, of course, but by Jewish scientists, cartographers and the like, who, from an early period, contributed notably to maritime science.

Built as it was on the original private collection of Lt. Commander Ben-Eli—who remains as Director—the Haifa Maritime Museum today covers shipping development in the Eastern Mediterranean over a period of nearly 5000 years. Aside from the archaeological exhibits, nautical maps and charts, and models of ships from early Phoenician times through Greece, Judaea, Rome, Byzance and the Middle Ages to modern times, the new Museum will contain working models of marine engines as well as evidence of instrumental development throughout the ages. There will also be an extensive library, and special facilities for study. All in all, therefore, Haifa's Maritime Museum bids fair to becoming one of the most valuable and fascinating sources of nautical study in the wide world.



COINS IN THE HAIFA MARITIME MUSEUM

MARITIME EMBLEMS ON ANCIENT JEWISH COINS

by Arie Kindler,

Kadman Numismatic Museum

These notes are based mainly on relevant exhibits in the Haifa Maritime Museum. The intention is to survey purely Jewish coins of the period of Alexander Jannaeus (103-76 B.C.E.), of Herod the Great (37-4 B.C.E.), of Herod Archelaos (6 B.C.E.-4 C.E.) and of Agrippa II (ca. 50-100 C.E.). Our object is to discuss the emblems on the coins, rather than their chronology.

The maritime emblems which occur on the Jewish coins undoubtedly indicate the maritime activities of the Jews. Palestine is a narrow country with a long coast, which invites such activities as fishing and maritime commerce. There were many small ports along the coast in those days, notably Ptolemais, Dora, Caesarea, Joppa, Jamnia, Azotus, Ascalon, Gaza, Anthedon and Raphia. Most of these were within Jewish territory, and their activities contributed substantially to the national income and to the prosperity of the country's ruler.

The types of maritime emblems to be discussed are:

- I. The war-galley
- II. The galley
- III. The prow
- IV. The aphlaston
- V. The anchor

I. The war-galley:

a) The first Jewish coin bearing the war-galley as emblem was struck by Herod the Great. It is of minor denomination (No. 1). The exact date of its issue cannot be fixed, as with the exception of one dated series of the "third year" all Herod the Great's coins are undated. It is believed, however, that this type was struck towards the end of his reign.

The coin is small and, in general, the galley is executed carelessly, with only the main features indicated—the prow with a straight upward stem, the high aphlaston at the stern, and the oars.

Description of coin:

1. Metal: AE; size: 13-14.5 mm.; weight: 0.93-1.13 grs. (No. 1)

Obverse: Anchor with dot and small crossbar at shank and low spread arms, sometimes curved. Legend: from left above, reading outwardly: BACI HPW

Reverse: War-galley at left with oars, aphlaston, high stem and beak. Border of dots.

b) The second known example of a galley as emblem appears on a coin of Herod Archelaos (No. 2). His coins, too, are undated and could have been struck at any time throughout the ten years of his rule. There are three denominations of the type shown, one large, one medium and one small. All three have the same basic design of war-galley, but the two coins of higher denomination give more detail. They provide, in fact the clearest picture of this type of vessel to be found among the whole series of Jewish coins. The aphlaston at the stern, with its elegant three-curved branches, has a floral appearance, and the stem at the prow is likewise curved. At the prow we find, as usual with war-galleys, a sharp beak or *rostrum*, which is for us an indication that it is, indeed, a war-galley that has been depicted by the die-cutter. We are able to count seven oars and a rudder at stern, above which a cabin is indicated. In

Madden¹ a variant of this type is illustrated by a woodcut which shows the mast and rigging of the galley. But the present author has never seen a coin of this variant, nor any evidence that such exists. The woodcut may have been done from a badly preserved specimen, in which the customary three-lines legend, reading EONAPXHC, which appeared above the galley, was taken to represent mast and rigging.

Description of coin:

2. Metal: AE; Large denomination: size: 18-23 mm.; weight: 3.05-3.27 grs. Medium denomination: size: 18-19 mm.; weight: 2.45-2.71 grs. Small denomination: size: 14.4 mm.; weight: 0.93-1.22 grs. (No. 2).

Obverse: Double-cornucopiae (the horns parallel). Legend, in semi-circle from right to left: HPW Δ HC. Border of dots.

Reverse: War galley to left with oars, rudder, cabin, stem curving up at bow, aphlaston at stern. Above in three lines: EONAPXHC.
Border of dots.

In the case of the specimen from the Maritime Museum the galley is to the right, as the die, mistakenly of course, was not cut in reverse, with the result that the galley points the wrong way.

c) A third war-galley is depicted on a rare coin of Agrippa II, struck in the name of Titus. This ship has a high swung aphlaston, a rudder, nine (?) oars and a strong beak (No. 3).

3. Metal: AE; size: 19 mm.; weight: 7.7 grs. (No. 3)

1. F. W. Madden, *Coins of the Jews*, London 1881, p. 116, no. 6.

2. G. F. Hill, *British Museum Catalogue of the Greek coins of Palestine*, London, 1914, p. 243, nos. 32-33, Pl. XXVII, no. 5.

Obverse: Bust of Titus to right, laureate; border of dots.

Legend: AYTO--CTOC

Reverse: War-galley to left with aphlaston, rudder, nine (?) oars and a beak; border of dots.

II. The galley:

A galley to left with oars is depicted on a coin of king Agrippa II (No. 4). It was struck under Domitian and bears the date IO-19, which according to Hill² matches the year 79 C.E. The vessel depicted here is a rather flat one without stem with an aphlaston pointing almost at right angle, straight upwards. We can distinguish five oars and a rudder. As there is no beak, it was probably intended to depict a merchant vessel rather than a war-galley.

Description of coin:

4. Metal: AE; size: 15.5-17 mm.; weight: 3.28-4.39 grs. (No. 4)

Obverse: Head of Domitian to right, laureate. Legend around from right above: Δ OM..KAICAP.

Reverse: Galley with oars and rudder to left. Legend, above in three lines.
Border of dots.

III. The Prow:

Only Herod Archelaos struck a coin-type showing the prow of a war-galley. It presents us with a curved stem below which protrude three sharp beaks, the main weapons of the war-galley (No. 5).

Description of coin:

5. Metal: AE; size: 14.5-17 mm.; weight: 0.88-1.81 grs. (No. 5).

Obverse: Prow of a war-galley to left, with stem curving up at bow. Legend, reading outwardly round disposed HPW. Border of dots.

Reverse: Wreath, tied at the right. Legend within: EON. Border dots.

IV. The Aphlaston:

On one dated coin of Herod the Great (No. 6) in his third year (37 B.C.) we find an aphlaston (No. 6), the ornament at the stern of the war-galleys. The aphlaston as a single emblem appears also on the coins of the Phoenician cities of Aradus and Sidon as well as on some coins of Ascalon of the Seleucid period.

Description of coin:

6. Metal: AE; size: 15.5-17 mm.;
Weight: 2.02-2.75 grs. (No. 6).

Obverse: Aphlaston. Legend, around from right above:
ΒΑΣΙΛΕΩΣ ΗΡΩΔΟΥ.
On left in field, date: L P (= 3rd year); on right in field, monogram: P. Border of dots.

Reverse: Palm-branch, flanked by two leaf-like objects. Border of dots.

V. The anchor:

The anchor as an emblem of Jewish coins was first used by the Hasmonean king Alexander Jannaeus and is believed to have been borrowed by him from the repertoire of emblems on the Seleucid coins. The great quantity of coins struck by Alexander Jannaeus in the course of his reign with the anchor as a main emblem, doubtless induced variety of form. There were, however, three distinct series of coins issued by this king. On one (No. 7) the anchor is free-standing and surrounded by a Greek inscription. The other two show the anchor in a circle. In the first instance (No. 7) the anchor has two crossbars and is conventionally depicted. On the two other types, the anchor is less distinct and the central crossbar is indicated by a dot only (Nos. 9, 10). A variant of the first type (No. 8) shows one crossbar only or none at all. It may well have been made by a die-cutter who was entirely unfamiliar with marine matters and who never saw an anchor in reality.

7. Metal: AE; size 13-17 mm.;
weight: 1.08-3.29 grs. (No. 7).

Obverse: Star, surrounded by diadem tied at the bottom.
Between rays of the star, legend:

יהונתן המלך

Reverse: Anchor with two crossbars. Legend around, from left below:

ΒΑΣΙΛΕΩΣ

ΑΑΕΞΑΝΔΡΟΥ

8. Metal: AE; size: 13-18 mm.;
weight: 1.0-2.5 grs. (variant of No. 7).

Obverse: Star of eight rays surrounded by diadem.
No indication of the knot and no legend between the rays of the star.

Reverse: Anchor with one crossbar only (sometimes without crossbar). Legend around from left below, ill-done and incomplete:

ΒΑΣΙΛΕΩΣ

ΑΑΕΞΑΝΔΡΟΥ

9. Metal: AE; size: 11.5-17 mm.;
weight: 0.51-1.55 grs. (No. 8).

Obverse: Star of eight rays surrounded by border of dots. Legend around in almost illegible Hebrew or Aramic characters.

Reverse: Anchor with generally high arms, one crossbar at the upper end of the shank and the central crossbar indicated by a dot only, surrounded by a thick circle. Legend around, from left below:

ΒΑΣΙΛΕΩΣ

ΑΑΕΞΑΝΔΡΟΥ

10. Metal: AE; size: 14.5-17 mm.;
weight: 1.80-3.50 grs.

Obverse: Half-opened flower. Legend, around from left above

יהונתן המלך

Reverse: Anchor with two crossbars and low wide-spread arms within a thick circle. Legend, around from left below:

ΒΑΣΙΛΕΩΣ

ΑΑΕΞΑΝΔΡΟΥ

While the rope was obviously tied on the Hasmonean anchor, slung around the neck of its shank and held fast by a kind of small topmost crossbar, we find on coins of Herod the Great a ring depicted on top of the anchor's shank. The Herodian die-cutter who depicted the anchor on various coin-types issued by this king (Nos. 1, 11, 12) in many cases however made no effort to give a really good picture of the anchor, as did the die-cutters of Alexander Jannaeus.

Description of coins:

One anchor has been already described with No. 1.

11. Metal: AE; size: 14.5-17 mm.; weight: 0.97-2.03 grs. (No. 10).

Obverse: Anchor with two crossbars and ring at top of shank (sometimes resembling the anchor on the coins of Alexander Jannaeus) (cf. no. 7). Legend, beginning on right above: BACI HPW. Border of dots.

Reverse: Double cornucopiae filleted with caduceus between the horns. No legend. Border of dots.

12. Metal: AE; size: 13-15.5 mm.; weight: 0.89-1.35 grs. (No. 11).

Obverse: Legend in three lines: BACI
AEYC
HPW
Surrounded by wreath or border of dots.

Reverse: Anchor, generally very primitively depicted, with one crossbar only, surrounded by a circle from which project V-shaped ornaments.

On the anchors depicted on the coins of Herod Archelaos (Nos. 13, 14) we can observe a tendency to show the arms of the anchor exaggeratedly high.

Description of coins:

13. Metal: AE; size 13-17 mm.; weight: 0.97-1.78 grs. (No. 13).

Obverse: Anchor with two crossbars and ring on top of shank, (resembling very much the anchor of Herod the Great on No. 10). Legend, disposed all around: HPW Δ H C.

Reverse: Double cornucopiae, filleted with caduceus between the horns. Legend disposed all around: EONAPXHC (with the N above the caduceus!)

14. Metal: AE; size: 15.5 mm.; weight: 1.09-1.53 grs. (No. 14).

Obverse: Anchor with very high arms, two cross-bars and ring on top of the shank. Legend, disposed all around from left below: HPW

Reverse: Wreath, within which legend in two lines:
EO
PAN (= EONAPXHC)

The characteristic features of the anchors depicted on the coins of king Agrippa II are their rather wide-outspread arms (Nos. 15, 16).

Description of coins:

15. Metal: AE, size 17 mm.; weight: 4.7 grs. (No. 15).

Obverse: Head of Agrippa II. Legend, around from left below: BACIAEΩC APPI□□OY

Reverse: Anchor with one crossbar, at both ends of its shank ring; date across field LI (= 10th year) = 65 C.E.

16. Metal: AE; size: 14.5 mm.; weight: 1.46 grs. (No. 16).

Obverse: Anchor with one small crossbar at top of shank, above which is a ring; wide-spread arms. Legend, across field: ET R K (= 26th year) = 86 C.E. Border of dots.

Reverse: Around a central pellet the legend XAAKOY. Border of dots.



IVDAEA CAPTA — CAPTA IVDAEA

by L. El Kanitz

This question arises from the discovery of a rare variant of a JUDAEA CAPTA—Sestertius of Vespasian by Thomas Tesoriero, New York (*The Shekel*, Vol. IV No. 1 JUDAEA CAPTA VARIANT LOCATED BY U. S. COLLECTOR).

Joseph Meyshan, Tel-Aviv, has in his possession (published in the *Israel Numismatic Journal*, 1963 No. 1) a remarkable specimen of an otherwise well-known type of a Judaea Capta—Sestertius of Vespasian with the reverse-legend CAPTA IVDAEA instead of IVDAEA CAPTA, and on the obverse, apparently, COS II instead of COS III.

Colin M. Kraay, Oxford, presented an explanation (*Israel Numismatic Journal*, 1963 No. 3) based on historical and numismatical facts, clearing up the questionable consular year of Meyshan's unusual coin, namely: insufficient room left by the die-maker for the last digit of the consular date (III), the last digit merging with the emperor's bust, giving now the impression of a II.

Remains to explain the strange reverse-legend CAPTA IVDAEA. Kraay refers as a parallel to a Vespasian-Sestertius also dating from COS III with the reverse-legend DEVICTA IVDAEA instead of IVDAEA DEVICTA (B.M.C. p. 184 pl. 32 No. 5/ Cohen No. 142).

Now, this coin and the few known CAPTA IVDAEA—coins are unique specimens in the numismatic world and cannot be classified as special series or as variants. They rather are products of faulty or incorrect dies. In favour of this speaks not only the fact that the last COS-digit on the obverse of Meyshan's sestertius appears blurred on the emperor's bust, but also that the palm tree clearly presents 5 branches whereas the Judaea-palm usually shows its typical 7 branches—sometimes entirely clear, sometimes less so, particularly if worn out by circulation of the coin.

According to the *British Museum Catalogue*, the above-mentioned DEVICTA IVDAEA—coin is a product of the mint of Tarraco (Spain). About the products of this mint at that period Harold Mattingly (*Coins of the Roman Empire in the B.M.* Vol. II, p. liv) writes: "... they are of obviously provincial workmanship . . . The mint had at first no reliable portrait of Vespasian . . . The engraver, lacking in grace and polish, put some character usually with a touch of severity in the profiles . . . The mint seems to have closed in the year 73".

Thus, most probably, the few CAPTA IVDAEA—sestertii, like the DEVICTA IVDAEA one, have their origin in Tarraco. This would also

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"KAF"
silver-die



WITHOUT "KAF"
gold-die

BAR-MITZVAH MEDAL MINIATURE

by Sylvia Haffner

The twelfth medal of the State of Israel was struck in 1961 in bronze—59mm; in silver—35mm: 59mm and 19mm; in gold—27mm: 22mm and 19mm. The miniature-silver 19mm medal has been found with and without the Hebrew letter "KAF" on the bottom rim to the left of the podium.

It seems that the miniature-silver medals were all supposed to be struck with the "KAF" which is short for "Kesef", meaning silver. Somehow in striking the medals as needed, at one time the die for the gold-19mm medal was used by mistake. Just how many of the silver medals were struck with the gold-die without the "KAF" is impossible to tell at this time. In checking with the Israel Government Coins and Medals Corp. Ltd. in New York, it was found that a shipment of 100 medals contained two without the "KAF." It is also apparent from checking with early subscribers to the IGCM that their medals are mostly without the "KAF." We can presume by this that it was an early striking and now not too readily available.

In checking the miniature-medal issued in the key-ring, all that have been seen at this time are without the "KAF." It will be interesting to note if the key-chain also contains the variety with the "KAF."

ANCIENT COINS FOUND AT MACCABEAN SITE

Ancient coins found at Khirbet Shema, outside Meron, Israel, have been used to date occupation of the site from the Maccabean period, 135 B.C., to the time of Constantine I, who ruled until 337 A.D.

Archeological teams representing Dropsie, Duke, Harvard, Princeton and Minnesota Universities and Luther College, Decorah, Iowa, joined representatives of the Smithsonian Institution for the 10-week excavation period this year.

Professor Eric Meyers, associate professor of religion, Duke University, heads the 30 volunteers at the site. He said this year 400 coins were found at the site, compared to 250 last year.

Representing Luther College on the site is Dr. Richard Hanson, numismatist and epigrapher.

Professor Meyers said the work at the site will resume next summer. *Coin World* has been reporting progress at the site periodically.



A.N.A. SHEKEL REPRINT MISLEADING

Recently, the American Numismatic Association announced a reprint of an article, "The Dating Of The Shekel" by J. U. Gillespie, August 1950 *The Numismatist*. All of the early arguments were used to place the minting under the rule of Simon Maccabaeus as was done by practically every numismatist of reknown up to the publication of the extraordinary *Catalogue of the Greek Coins in the British Museum* by G. F. Hill. Only W. Wirgin and J. U. Gillespie were contrary to Kennedy (1920), Albright (1931), Reifenberg (1940), Sukenik (1942), Romanoff (1944), Kadman (1948), Mildenberg (1949) and many others who date the striking of the Shekels as coins of The Jewish War 66-70A.D.

Gillespie dismisses the matters of epigraphy, fabric, style and type as completely circumstantial. He uses conjecture, not based on fact in his arguments. For example, "the conditions in Judea were such as would have permitted Simon to strike coins during his entire reign is graphically pictured in *Maccabees I*, 14, v.4 to 15;

And all the land of Judea was at rest . . . etc."

Syllogism exists throughout the article. Follow this logic. "Not a single specimen of the shekel series has ever been struck on a Roman coin. This is of importance when we consider the fact that many (*sic*) of the silver coins of the Second Revolt were struck on Roman denarii. The custom of restriking was common in the ancient world and if the Shekels are to be dated as of the First Revolt they would be in what are classed as 'insurgent' or 'siege' issues. We would indeed expect to find siege coins overstruck on Tyrian or Roman coinage." The fact that they were not overstruck, proves that they were not Bar-Kochba coinage and not that they were struck by Simon Maccabaeus.

It is not the purpose of this article to delve into the overwhelming evidence that supports the attribution of the Shekels to the First Palaestinensium Revolt. This is best done by examining volume III of the *Corpus Nummorum The Coins of The Jewish War*

by Leo Kadman. In summary of the evidence, the historical evidence of the dating from years 1 through 5 correspond exactly into the reckoning by Jewish calendar according to the *Mishna*. It is however the archaeological evidence that caused Reifenberg to change his opinion in the second edition of his *Ancient Jewish Coins*. Reifenberg describes a hoard of nine Tyrian Shekels of years 13 B.C. to 65 A.D. and three Jewish Shekels of year 1 and 2, found in a pyxis near Silwan, the ancient Shiloah and comes to the following conclusion:

"In view of the excellent state of preservation of the Jewish Shekels and the improbability of any coin remaining in circulation for two centuries, the Shekels cannot date from the Maccabean period. It is therefore evident that they belong to the First Revolt."

In addition, in 1942, Professor E. L. Sukenik published a hoard found in the neighborhood of Bir-Zeit, near Jerusalem. It contained 49 Tyrian Shekels dated up to 61 A.D. plus 5 Jewish Shekels of the years 1, 2 and 3. The hoard may now be seen in the Museum of Jewish Antiquities of the Hebrew University of Jerusalem. In *Kedem*, Vol. I, Prof. Sukenik concludes "this hoard as furnishing further proof that the Jewish Shekels were struck during the First Revolt against the Romans."

One can argue and theorize about shape of letters, meanings of mottos caliber of die makers, etc. It is difficult, if not impossible, to refute archaeological evidence. The Jewish Shekels must be attributed to the Jewish War.

Reprint is Available

All readers are urged to read the Gillespie reprint. It contains much insight, research and history even though the conclusion, in the light of the latest evidence, is wrong. Gillespie himself states:

"In general, it must be admitted that our argument proves nothing to an absolute certainty, but it does establish on all four points certain PROBABILITIES all of which are contrary to the Revolt theory and in favor of the Maccabean theory."

What is regrettable about this incident of a reprint of an article that was published over 21 years ago, is that so august an institution as the American Numismatic Association did not check the latest information available and is disseminating unacceptable numismatic information to a new generation of numismatists.

Interested readers may obtain the reprint *The Dating of The Shekel* by J. U. Gillespie by sending \$1.00 to the Librarian American Numismatic Association, P. O. Box 2366, Colorado Springs, Colorado 80901. (E. J.)

ANS OFFERS MILDENBERG

TALK ON BAR-KOCHBA PERIOD

On Saturday November 13, 1971 at the annual fall meeting of the American Numismatic Society, Dr. Leo Mildenberg of Zurich, Switzerland gave a slide lecture on *Coins and Scrolls As Historical Sources Of The Bar Kochba War (A.D. 132-135)*.

The highlights included slides of papyri showing the first name of Bar Kochka as Simon haNasi (the leader) and the identification of the tetradrachms and dinarii used for the overstriking of the coinage of the Bar-Kochba War. On about 90% of all Bar Kochba coins, traces of overstriking can be found. Positive identification of the underlying tetradrachms can be made in 50% of the selas.

Dr. Mildenberg stated that the *Corpus Nummorum Palaestinensium* volume on *The Coins of the Bar-Kochba War* has been postponed until 1973 because of new evidence in the Dead Sea Scrolls and other newly discovered scrolls and coin hoards. He appealed to the American collector to forward photographs of all Bar Kochba coinage to him so that a census as to rarity, numbers and variations may be included in the final work. All AINA members are requested to write Edward Janis c/o AINA P. O. Box 3194, Church Street Station, New York, N. Y. 10008.

JUDAEAN JOTTINGS

by Mel Wacks

MEDAL MANIA



In recent years, there has been a tremendous increase in the popularity of medals. Government mints (U.S., Israel, France, etc.), augmented by booming private mints (Medallic Art Co., Franklin Mint, etc.) have been pouring out medals of every size, metallic content and subject. These offerings range from individual medals to sets of two hundred medals, made of everything from aluminum to platinum and costing from under a dollar to thousands of dollars.

The questions commonly asked are, "Why should I buy medals," and "Which medals should I buy?" As both founder of the *Judah Magnes Museum's* "Jewish-American Hall of Fame" series of medals and as a collector of Judaic medals, I have often asked *myself* these same questions. However, there are no universal answers; each person must decide for himself (or herself).

There are two basic qualities of medals—artistic and historic. With few exceptions, medals commemorate a particular person, event or idea. It is probably the theme of the medal that will first arouse your interest (i.e., *Israel, Jewish personalities, Jewish events, American-Jewish history, Religious figures, etc.*).

Once that you have decided that you're interested in the subject matter, you would probably consider who issued the medal—the Israel Government, another government, an agency of the government, a non-profit organization (i.e., museum, religious or fraternal group) or a commercial company.

Unfortunately, the status of the issuing authority is not always obvious. When is a private presentation piece an official government medal? When

is a "society" or "club" just created for the purpose of issuing medals? You often will have to dig for the answers to these questions. (And everyone will not necessarily arrive at the same conclusion.)

But I don't feel that liking the subject matter and approving of the issuing agency is enough. A medal is basically a work of art, and it should appeal to you visually. If people buy based only on subject matter or issuing agency, there will be no incentive for keeping or bringing top sculptors into the medallic art field. And along with poor artistry, some medals have poor workmanship (i.e., worn dies, poorly finished, etc.).

While someone must sculpt the medal, the artist's name or initials do not always appear on the medal. As with a painting, a *signed* work of art is much more meaningful and ultimately *more valuable* than if unsigned.

Medals are now made of aluminum, nickel, bronze, silver (note that Sterling silver is only 92.5% pure as opposed to fine silver which is 99.9+ % pure), gold (note that modern gold medals may be used as presentation pieces but may not be sold, with few exceptions), and platinum. Some medals are now being gold plated, which *is* legal, but doesn't really add to its intrinsic value (only a dollar or two worth of gold is usually used).

Even though many private companies suggest that the silver in their medals may appreciate and increase the value of the medal—*this is very unlikely*. Pure silver is currently selling at under \$1.50 per ounce, which is a small percentage of the actual medal's selling price. There *are*, however, other reasons for buying silver medals, such as their beauty and generally small mintages.

KADMAN MUSEUM SHOWS KAPLUN COINS AFTER NINE YEARS OF COURT BATTLES

A 1,700-coin collection assembled by the late Dr. Aron A. Kaplun, New York City, will be on display by countries at the Kadman Numismatic Museum in Tel Aviv, Israel, Dr. Arie Kindler, curator of the museum, announced in October.

Italy was selected to be the first Kaplun exhibition theme, with the formal opening taking place recently in the presence of Mrs. Else Kaplun, of New York, and Attorney H. Schribner.

Donation of the collection to the Kadman museum was made in the will of Mrs. Agnes Kaplun, widow of Dr. Kaplun, read after her death in September, 1962.

After nine years of court battles and delays, the collection of more than 1,000 coins covering the past 300 years — most of them European gold with 700 additional modern issues — went to the Israeli museum to conform to Mrs. Kaplun's wishes.

"Dr. Kaplun had extraordinary good taste in choosing coins for his collection," Dr. Kindler told *Coin World*. "Most, if not all, are in a state of preservation of 'fleur de coins.' They represent good crosssections of issues of the various countries they represent."

The collection will be exhibited permanently in the Kadman Numismatic museum in parts, one nation at a time, Dr. Kindler said.

In her will, Mrs. Kaplun stated, "I hereby give, devise and bequeath the entire collection of gold and platinum coins left me by late beloved husband, to the state of Israel, upon condition that the same be kept and exhibited in the state of Israel, in an appropriate museum, that the same be marked and identified to the viewing public as '*The Collection of Dr. Aron A. Kaplun*' and that the state of Israel will undertake to keep said collection in perpetuity, never to be sold or otherwise disposed of."

When the will was filed in the Surrogate court of New York county in December, 1962, the court ruled that the bequest of the coin collection to the state of Israel did in fact constitute a charitable bequest and therefore qualified as an allowable deduction in the computation of taxes for the state of New York.

Despite the decision of the New York court, the U. S. Internal Revenue Service did not allow a charitable deduction when the estate tax return was filed in November, 1964. The estate was required to pay almost \$70,000 in taxes.

The estate appealed the decision, and in January, 1971, the United States Court of Appeals for the Second circuit decided that the gift of a coin collection to the state of Israel is a legitimate tax deductible charitable contribution and instructed the Internal Revenue Service to allow the charitable deduction for estate tax purposes.

The Federal appeals court held unanimously that the gift was made to a qualified trustee for a charitable purpose.

The court held, additionally, that while it is true that the state of Israel in a nontrustee role could engage in activities which would prohibit such a gift from being tax deductible, such as using it for political propaganda purposes, there was no indication that the state of Israel would deviate from its pledged responsibility.



THE EXCITING HISTORY BEHIND THE CHANUKAH COIN

by Robert Messing

Jerusalem, from 198 BCE was under the rule of the Syrian Selucides. During the reign of King Antiochus Apiphanes, Jerusalem was transformed into a Greek city. Citizenship was restricted to a very few. A gymnasium was erected and only those children of the elect could attend and be taught athletics and wrestling. We even know of one prominent Jew, who changed his name from Joshua to Jason in order to advance himself.

In Jerusalem, things went from bad to worse. King Antiochus in the month of Kislev (December) 167 BCE had an idol brought into the Holy Temple. The eternal lamp was removed and pagan gods were erected. There were also decrees which forbade compliance with the Laws of the Torah including the observance of the Sabbath and circumcision on penalty of death. Jews were forced to worship idols and take part in sacrifices to them.

The revolt against this religious oppression was started by Mattathias, a priest and a member of the Hasmonean house in the town of Modiin. While the rebels were courageous fighters, they were handicapped since many of the religious Jews would not fight on the Sabbath and Antiochus' forces pressed this advantage and con-

tinued to attack on that day of the week.

It was finally decided by the Rabbis that "to preserve one's life comes before all laws" and so Jews began to fight on the Sabbath with the exception that the Jewish warriors were only permitted to repel an assault, not to strip the dead or seize booty.

During those battles, the Sellucides used elephants and the historian Josephus recounts one of the most heroic incidents of the war.

"Now round every elephant were 1000 footmen and 500 horsemen. The elephants had high towers upon their backs and archers in them. When Eleazar (the son of Mattathias) saw the tallest of all the elephants armed with the royal breastplates and supposed that the king was upon him, he attacked him with great quickness and bravery. He also slew many of those that were round about the elephant and scattered the rest and then went under the belly of the elephant and smote him. So the elephant fell on Eleazar and by his weight crushed him to death."

The one pound coin of 1961 captures Eleazar as he is about to kill the elephant. Because of all it stands for, the coin would be an ideal gift to children and grandchildren as Chanukah "gelt".

LIGHTING IS THE REAL PROBLEM

Now comes the real trick of the successful photographer: the problem of lighting the coin. There's time for an experiment now. Take any coin from your pocket and get a pocket flashlight or one of the tiny, bright high-intensity lights.

Turn out all room lights. Turn on only the flashlight or the small desk lamp. Place the coin on your desk or table; rest the lamp six or eight inches away with the light aimed at the coin from a position flat against the table. Place the flashlight actually *on* the table, aimed at the coin. Now stand up; look down at the coin. With the light sweeping in from the side, all of the relief of the coin's surface is enhanced by this extreme side lighting. Turn the coin so that the *chirascuro* (molded, relief effect) is best for the specific design elements of the coin. Does it bear a likeness of someone? Does this coin look best with the front edge of the face in dark relief . . . or (*turn the coin around*) in bright outline.

Now slowly lift the flashlight, still aiming it at the coin. Note how the tiny shadows get slimmer and finally disappear as the flashlight raises to a point high over the coin. When the flashlight looks straight down on the coin from close to your eye, coin detail actually is *at a minimum*. The surface is brightly illuminated; but because of the relief-shadows being eliminated, the details within the coin are less evident.

Turn the room lights backs on.

Lighting the coin for photography is a process of determining at which angle the light should reach the coin. For maximum relief detail, the coin

will look best if photographed by a light which sweeps across from the side. But the coin looks more like a coin if silver-metallic coins are permitted to "glow" . . . and this effect is obtained by *indirect illumination*.

Turn the room light out. Stand a piece of tissue paper between the coin and the flashlight. Aim the flashlight *at the paper* which should be three or four inches from the coin; now the coin is bathed in a soft glow as the silver reflects the whiteness of the paper. It is also useful to have the metal reflect the blackness of black paper erected nearby!

Room lights back on.

So photography is also the art of being able to "look" at the coins and to determine (by looking) whether a coin looks better by *direct* light or *indirect* light. To get desired effects, coins can be photographed while surrounded by an open-top "house" of tracing paper on which light is played from different directions. One easy way to get the effect of this is to obtain a large white plastic funnel, cutting away most of the spout and cone. What is left can surround the coin; the camera looks at the coin through the hole of the spout.

Photographers keep small mirrors to catch light from one lamp and redirect the rays *back* to the coin from a *different* angle. Bits of mirror are kept in the proper position by edging them into a wad of glazier's putty or a block of wax which sits on the table six or eight inches away from the coin stage.

The coin itself, for a number of reasons is usually best photographed resting on a tiny support about the

OF COIN PHOTOGRAPHY

by George Gilbert

size of a cube of sugar (out of sight under the coin). The background, now about $\frac{1}{2}$ -inch below the coin, will be out-of-focus so that the coin will appear even sharper to the eye when seen in the finished photograph.

Exposure Is Not by Guess

The most desirable cameras will solve the problem of "how much exposure" instantly: with direct lighting, indirect lighting, reflected lighting, mirror-only lighting. Built into the camera is the exposure system; it will tell you how to set the camera.

Without such a device in the camera, an exposure meter (\$10.00 to \$20.00) is a *must*. The meter is aimed at the coin from very nearby (careful that the light doesn't shoot into the meter's own "eye" to confuse the reading!) and the meter will indicate how to set the camera.

The camera should be focussed with the lens "wide open"; actual pictures should be taken at f/11 or f/16. The shutter speed will be determined by the camera's electric eye or your meter.

Now, in ALL cases, for color, you should *bracket*. That means you'll take *three* pictures for every one you want. *One* at the setting determined by the camera's meter or your meter; *another* at *half* that setting; the *third* at *double* that setting. Usually ALL three will be viewable, showable, perfect photographs of the subject . . . except that one will be slightly darker than another.

That extra *darkening* of one slide will help to establish detail you have

looked for under the magnifying glass; or the *lightening* will make the coin look rich and desirable to the man you wish to sell it. And you haven't begun to see your coins until they have been placed in a slide projector and changed from a one-inch coin to a 40-inch wide beauty. *Be prepared to be stunned.*

There are other tricks worth noting which will further improve the overall photograph. For example, the coin can rest on a sheet of glass supported over a background a further half-foot or so below. Now lights can be added or reduced in the background appearing below the coin; and you'll be able to see all these changes in the ground glass of your SLR camera BEFORE you take any picture. The coin's own shadow will disappear from the photograph.

Or you can obtain a child's set of coloring papers in various colors as background sheets: black to white, and all of the colors of posters. Certain fabrics, leathers, plastics and other surfaces will **provide** for visual variety. Avoid strong patterns and textures.

Coins which are BU are the most difficult to photograph because the brilliance makes the metallic surface dazzle like a mirror. Your camera will now need a polarizing filter; this will eliminate the light-scatter, but it will be difficult to fit and use with the Tiffen close-up attachment in place. Try a sunglass lens (polarized) beneath the lens at the exposure instant. You'll need some experience with your equipment before moving into the new problems related to filters.

Suitable Lighting Set-Ups

For the experiments in lighting effects we used a small flashlight or a desk light. The flashlight is not really suitable for photography since its light is too weak. The high intensity lamp can be used with black-and-white film or indoor color films. A pair of them would permit cross-lighting; indirect lighting effects by aiming them at tissue paper "tents" around the coin; at the translucent funnel; or in connection with mirrors, etc.

A *microscope lamp* is an ideal light source; photographic lights for home movies or home portraits are *far too large* and spread light over too vast an area; and they get hot.

A very good answer is to use one or more high intensity lamps. An even better ultimate answer is to purchase one or two of the smallest electronic flash lamps **made for** photography. Today these cost under \$20.00 each; there are a few at about \$15.00 each.

Electronic flash has a number of advantages and disadvantages.

Advantages

Uniformity: they will always permit you to duplicate results later on. The flash has the same intensity at a given distance.

Color balance: they are made to be used with *outdoor* color film (or any black-and-white film) so that the camera loaded for a Sunday picnic with outdoor color film can be used that night for coin photography.

Compactness: they will store away easily since they are the size of a package of cigarettes.

Cost: they will cost less than any spotlight or special lamps.

Disadvantages

Aiming: the lighting set-up must first be arranged with lights one can see, like the high intensity lamp. Then the electronic flash is put in the position of the high intensity lamp for the moment of exposure.

Support: each will have to be held at the position where the light reflection or texture effect was best obtained with the viewable illumination from the high intensity lamp. Then a way must be found to hold the lamp in that position. Scotch-taped to a chair back? Pinched between two books? Taped to a broom handle resting or taped to the table edge? Held by a willing partner in the effort?

Spill light: care must be taken that the light does not splash into the camera lens to ruin the picture.

Synchronization: they must be attached to the camera so that the instant of exposure is synchronized with the firing of the flash. This is accomplished internally by the camera for one lamp. The second unit will require a further gadget or a connecting wire to make it operate at the same instant.

But once you have this equipment and have mastered it, there'll never be a coin you cannot photograph with all of the skill of the professional.

Again, your photo dealer will fit you out with an outfit. Don't let him sell you the all-powerful \$40.-80.00 EF (electronic flash) units. You'll get by quite nicely with the \$15.00 ones. If he doesn't stock the low price ones, Spiratone Inc. sells the *Spiralite Sr.* for 15.95 which includes the AC cord to the wall (for the electric power) and the connecting cord to the camera. They have a detachable "modeling light" which fits on the *Spiralite Sr.* so that you won't have to buy high intensity lamps for aiming and light control: \$6.95, Model SSM; buy it. You'll synchronize these *Spiralite Sr.* units (if you start off with two) with a 6-foot length of household wire with a male standard household plug at each end; make this yourself from a 35c household extension. This little piece of wire will save you the cost of the \$20.00 electronic synchronizer "trigger".

Reading all this sounds complicated. It's not. Try working with sunlight and high intensity lamps first. Then add the electronic flash units later when you have become "comfortable" with the new camera, the close-up lens, the tricky business of lighting up a funnel or the white paper, etc.

Exposure Control

Try a 20-exposure roll of Kodachrome II film (daylight) for your first picture. With one or two flashes at one foot from the coin, take photographs of the same set-up at f/11, f/16, f/22; then with one layer of handkerchiefs over the light at f/22; then with two layer of handkerchiefs over the lamp.

Keep notes on your tests. Review all slides by projecting those that seem best to get the exposure "range" for your own *modus operandi*.

For the Man Who Hates Cameras

If you have read this far and are still inclined to say "to H—— with it", there's a simple answer for the

numismatist, and certainly for the club.

Would you pay \$100.00 and forget about ever having to pay for films, cameras, processing, prints, mirrors, lights, reflectors, etc.?

A new optical device about the size of a small shoe box is your answer. You never put a slide into it. You raise the cover and place your coin on the glass shelf. Turn on its light; here's your coin 50x50-inches up on a slide screen. It shows the page of a book and any art of up to 5x5-inches just as easily.

For a club to provide this tool to speakers at meetings, for the numismatist to put on a "slide show" for his friends and family WITHOUT EVER TAKING A SINGLE PICTURE, that alone should be worth the cost of the projector.

It's called the *Astrscope 3000/2* and it sells for \$98.95 postpaid from *Sterling-Howard, 236-T South Station, Yonkers, N. Y. 10705*. Its available on 30-day free trial; so give it a whirl.

BOOK REVIEW

BAR-KOKHBA by Yigael Yadin
Random House, New York, publishers - 1971.

271-pages, hundreds of photographs, maps, illustrations including numerous full-color pages and illustrations. \$15.00.

The incredible excitement of the moment of discovery is shared by Yigael Yadin, Professor of Archaeology at Hebrew University and formerly Chief of the General Staff of the Israeli Defence Forces.

This time it is in the caves where the proof of the existence of Shimeon Bar-Kokhba for the first time reaches beyond the coins of the Second Revolt against Hadrian's Rome.

Out of the crevice of a canyon near the Dead Sea, where it had lain for almost two thousand years, came a woman's bag. Out of the bag came a fragile batch of papyrus inside which were wrapped four wooden slats. And as the excited archaeologists stared incredulously at the strips of wood, one name blazed at them: *Bar-Kokhba*.

The batch of papyrus contained letters from Bar-Kokhba, a proof of whose existence had until then been only coins with an inscription of his name and a very few references by Jewish and Roman historians.

Readers of *Bar-Kokhba*, the awesome account of the 1960 expedition into the ravines overlooking the Dead Sea, will share the detective story and the danger and the drama that led to discoveries in caves that had already been "searched" three times by earlier groups.

Numismatists will especially thrill to the chapter, *The Clue of the Coin* and to the full-page, full-color photographs of the coins found at the site and of the coins of the period.

Bar-Kokhba belongs in the library of every numismatist interested in Judaica.

LETTERS TO THE EDITOR

Dear Mr. Gilbert,

As a new member of AINA I enjoyed reading the last two *Shekel* editions (Vol. IV Nos. 1 and 2) and would like to offer some comments on the "Medals of the Holyland" series by Sylvia Haffner.

The medals reported are to most of us like "new finds" and of course attract our interest and desire to know as much as possible as to what they depict and especially the message they convey.

Being that their inscriptions are practically all in Hebrew, their interpretation is not as simple as it sometimes seems. The

beauty of expression of the Hebrew language is reflected in the medals inscriptions and to miss it is like kissing a bride through the veil.

With due respect to Mrs. Haffner, I do not agree with some of the interpretations of the Hebrew inscriptions reported and with the *Shekel's* spirit of meaningful interchange of information and views, I submit the following corrections and opinions which I am sure will be of interest to the *Shekel's* readers.

Sincerely yours,
Avraham Lerner
Member AINA #2701

The Mendel Beiliss Medal. (Vol. IV No. 1)

The inscription on the obverse and on the lower rim of the reverse is not in Hebrew but in Jewish (*Yiddish*).

This is evident from the letter "Ayin" coming after letter "Mem" in the name of MENDEL.

The Hebrew inscription below "1913" is—"MAR CHESHVAN HATAR'AD"* and translated—"THE MONTH OF CHESHVAN 5674". This Hebrew date corresponds to the last part of the year 1913 (OCT.-NOV.) when Beiliss was tried and found innocent.

Because of the Jewish and Russian inscriptions, it is likely that this medal emanated from Russia's Jewish community and rather than commemorating individual goodness that survived the evils of history, it may have sought to redress an injustice to the Jewish people.

Through the acquittal of Mendel Beiliss of a charge that haunted European Jewry for hundreds of years, the Blood Accusation could be exposed at last for the falsehood that it was, before the eyes of a liberalized and enlightened Europe.

The Wailing Wall Medal. (VOL. IV No. 2)

The medal's obverse has a most striking quality and the reverse probably caused many eyebrows to rise when the source of the Hebrew quote was learned. The source, "YALKUT SHIM'ONI"* are the small Hebrew words at the bottom of the quote in the center.

The "YALKUT SHIM'ONI" is a Midrashic thesaurus to the Bible arranging halachic and aggadic passages of the Talmud and Midrashic works according to biblical order (definition of the *Encyclopedia of the Jewish Religion*). In the English translation of the reverse the oneness of the wall was stressed. If so, the word "ECHAD"* (ONE) will be more appropriate than the word "ACHAR"* (AFTER, BEHIND) which appears twice in the quote, and it is tempting to assume so because of the similarity between the letter "REYSH" and "DALET".

A search for the quote in the YALKUT revealed it to be in the book of the *Songs of Songs* and confirmed the word "ACHAR" as it appears on the medal. Preceding reference to the

* In the transliteration of the Hebrew words, the Sephardic dialect which is spoken in Israel was used, and to help the reader pronounce these Hebrew words, the following should be used as an aid:

A like in ART

O like in OX

CH like in CHANUKA

E like in ELK

U like in KUDU

SH like in SHELL

I like in INK

Y like in YIELD

TS like in TSEE TSEE FLY

quote elaborates on the presence of the diety in places of worship to bless his people Israel. Therefore the translation of the quote starting on the rim of the medal and continuing in the center is as follows: "THERE IT (THE PRESENCE OF THE DIETY) STANDS BEHIND OUR WALL, BEHIND THE HOLY TEMPLE'S WESTERN WALL WHICH IS INDESTRUCTIBLE."

The Timna Mines Medal. (Vol. IV No. 2)

The Hebrew inscription arching on upper half reads — "MACHTSVEY YISRAEL"*. Translated—"ISRAEL'S MINERALS" or "ISRAEL'S QUARRIES" as second choice. "MINES" in Hebrew is more appropriate as "MICHROT"* (MICHROT HAMELECH SHLOMO* — KING SOLOMON'S MINES) and the name TIMNA just isn't there. The Hebrew inscription across the center reads—"BIKUREY HANCHOSHET"* and translated—"THE FIRST OF THE COPPER" or "FIRSTLING OF THE COPPER" like the "BIKURIM"* (the first fruit) which were brought to Jerusalem on Pentecost, Festival of the First Fruits.

JUDAEA CAPTA continued

explain the other unusual arrangements and forms, as well as the exceptionally convulsive and whining portrait features.

No some more remarkable facts regarding the work and/or supervision of the Tarraco-mint:

The first issues, in gold and silver, for Vespasian fail to show in the obverse-legend Vespasian as AVGVSTVS, reading IMP CAESAR VESPASIANUS only (*B.M.C.* p. 67 No. 348 ff); the second issue adds AVG—however, directly after CAESAR, the legend now reading IMP CAESAR AVG VESPASIANUS (*B.M.C.* p. 67-68 No. 349 ff) as against the basic standard legend of Rome, viz. IMP CAESAR VESPASIANVS AVG.

In the year 72 these issues appear to end and it should not be forgotten that some time later the mint of Tarraco was closed forever.

September 9, 1971

Dear Editor:

I thought your readers might be interested in an unusual coin picked up by my parents, Mr. & Mrs. Jack Needleman, on a trip to Israel. They gathered a group of common trade coins from circulation to distribute to their grandchildren. As the only numismatist in the family, I examined the coins before distribution and found this example of what appears to be a double strike.



I can't explain the nature of the extra impression since it seems to involve a design with a circular rim rather than the square incuse of the typical Israeli style. There is no real evidence of any added design in the interior of the obverse or reverse other than the rim.

Could your readers offer an explanation of this? I now own the coin which I displayed at one of the last meetings of the Illinois Israel Numismatic Association.

Sincerely yours,
Saul B. Needleman, PhD.
Illinois

Dear Editor,

Recently, a Jerusalem bank teller received a one-lira coin that felt strange to him. It was sent to be checked and was found to have a different weight and to be counterfeit. The coin is considered a rather primitive counterfeit and is thought to be made by a hobbyist in Gaza.

(Signed)
Max M. Manning

Editor's Note: See article in Spring '72 for a complete story on current counterfeit issues in Israel.

SUBJECT MATTER

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 AINA's First Trip to Israel — Extras by Nathan R. Goldman _____ Vol. I, No. 4
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THE QUARTER SHEKEL COMES HOME

By Dov Genachowski

Quarter Shekel Returns Home: A Quarter Shekel of the Revolt (66 C.E.) was recently discovered and returned to Jerusalem. This is the only coin of its type known. At present it is shown as *Exhibit of the Month* at the Israel Museum. The obverse of the coin bears the three pomegranates and the inscription "Holy Jerusalem". The reverse shows the amphora, the inscription "Quarter Shekel" and "A" for the year of mintage. It is unknown if similar coins were struck for the other, second to fifth, years of the Revolt, which culminated by the destruction of Jerusalem by the Romans.

The coin weighs 3.3 grams, it is of silver, of course, and its diameter is 19 mm. It was part of an unidentified collection, and was shown to, and identified by, none other than Dr. Yaacov Meshorer, curator of the Israel Museum coin collection. Later it was offered in auction in Switzerland; a Jerusalem collector gave his guarantee for the price of 37,000 Swiss Francs, until a donor is found to purchase this unique coin for the Museum Collection.

* * *

Change of Guard: I. M. Brin, who served for eight years as Head of the Currency Production Unit of the *Bank of Israel*, retired recently. He was replaced by Mr. S. Aviezer, who was Deputy Head of the Unit. As Head of the Unit, Mr. Brin was responsible, and his successor is responsible now, for all the steps of currency production, from the preparation of the

tender among artists to the actual production of the coins and notes and their delivery to the Supply Unit in the Bank of Israel. A public committee appointed by the Governor of the Bank selects the designs of the coins among those tendered, but it is the job of the production unit to oversee production itself, especially concerning quality. Perhaps a special word should be said about Mr. Brin's efforts to produce as much as possible of Israel's coinage in Israel—not just the regular coinage, but the commemoratives as well. Without his efforts, the Israel Mint would not, in all probability, be as advanced as it is.

To Mr. Brin—best wishes for many healthy and enjoyable years. To Mr. Aviezer—many successful, and innovative, years in his new and exacting job.

* * *

New Medal Continues "Series": The new "Knesseth" medals continue; for me, two rather interesting "series" . . . one of which I would like to see stopped for a while. The first is that of medals using motifs or actual designs from coins. The Knesseth medals, of course, use the reverse of the Knesseth commemorative coin. The Bank of Israel medal (which is unavailable to the public) uses the design of the regular coinage. And the new New Years Token of the Coins and Medals Corporation uses (for the first time in the series) the design of the *Let My People Go* coin. The Bank of Israel used, in 1964, the design of its

From the book: 'Kisaot le beit-David' — Kings' Thrones of the House of David, by J. Asahel Mehattab (Leon de Bene), printed in Verona, Italy, about 1646.

Around the picture, the words of the Psalms: 'For there were set thrones for judgment, the thrones of the house of David'. Psalms, 122, 5.



gold in a medal issued its employees on its tenth anniversary. So much so good. But the Knesseth medals also make use of the *Jerusalem Panorama* reverse, designed by Jacob Zim—and this is, for me, too much. This design was used for the Jerusalem coin, for the Mayor of Jerusalem's medal, for the Bank of Israel medal—and now for the Knesseth medals. Enough is enough, even when the subject is *Jerusalem*.

* * *

5730 Mintages: At the time of writing, we are celebrating the beginning of 5732. This reminds me that hitherto I have not seen in print, in English, the currency mintage figures for coins bearing the Hebrew year 5730, so here they are (and I shall note the 5731 figures, I hope, with much smaller delay):

1 Agora	17,748,000
5 Agoroth	4,004,000
10 Agoroth	6,131,000
25 Agoroth	417,000
½ Pound	1,001,023
1 Pound	4,793,663

All were minted at the *Israel Mint, Jerusalem*.

* * *

1 Pound Forgeries: Another forged 1 Pound coin (last design) was discovered recently, and got its picture in the papers. Officials, however, refused to get ruffled, explaining that the total number of such "coins" discovered since the first one came to light in

1967 was about 100, out of nearly 28 million coins of this denomination in circulation. Furthermore, workmanship of the forgeries was so crude that it seems they were made as a prank, rather than as a "business". They are made of lead with some tin in the alloy, by casting in hand-made mold with no "quality", and of course have no edge milling or just a rough representation of it. In short, an oddity, and nothing more. Perhaps unfortunately, the purchasing power of the Pound is not such as will warrant forgeries (I should know—as I have a rather extensive collection of Palestine forgeries. In those days it paid, apparently, to forge even the 50 Mils coin).

* * *

And a Reminder: What I said just now causes me to remind readers, especially outside of Israel, that on August 22 the Israel Pound was devalued, from 3.50 to the U. S. Dollar to 4.20 to the Dollar. As I understand, this causes a change in prices of coins and medals sold by Coins and Medals Corporation only in Israel Pounds, as prices in dollars remain unchanged. Market prices for older issues did not change following the devaluation, as it was anticipated for quite a while, and prices reflected this anticipation.

* * *

And, last but not least—a very happy numismatically and otherwise New Year!

The ALEPH BETH Page

...Dedicated to the Beginner

by Edward Janis



Q. With the mintage of both the regular Five Pound 1958 and 1959 commemoratives around 100,000 each, why is the Exiles of 1959 worth so much more than the Menora of 1958? Sam K., Teaneck, N. J.

A. You forgot to look at the meltdown figures as released by The Bank of Israel. The Menora had a meltdown of 1,949 leaving a net availability of 98,051. The Ingathering of Exiles had 72,850 melted from the original 100,099 leaving a net for collectors amounting to 27,249.



Q. I have recently acquired a few 1949 Prutot coins which are identified variously as "with pearl" and "without pearl". I have been unable to tell the difference. Can you help me? NHS, M.D., Rye, N. Y.

A. The pearl mintmark of the ICI mint appears on denominations of the pruta series except the 100 Pruta. Emil Weitz claims that he has one with the pearl but I have not seen it.

In some dies, the pearl was smaller and closer to the "football" shaped device that is in the exergue of the reverse. On the smaller denominations, I suggest that you use a magnifying glass. The accompanying diagram will help.



Q. Please identify this token. The building looks like a synagogue. D. I., East Orange, N. J.

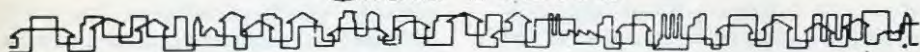
A. It sure is. The building looked familiar but it did not hit me with the proverbial "ton of bricks" until I translated "dabronks." The obverse shows the Cong. Avat Sholom after the second and third stories were added to the original ground floor. The exergue says Avat Sholom of the Bronx 1928. On the reverse around the scroll with the Ten Commandments is "It is a living tree for those who cling to it and those who support it are enriched."

The building on the northeast corner of Bryant Avenue and E. 178th St. was the only building not demolished in the five square block Urban Renewal area from Tremont Avenue to Bronx Park. Too much research was not required on this token. I was a Bar Mitzvah here in 1929.

Q. I am a new AINA member and seek to learn more. Is there a quick way to learn about Israel's coinage, past and present?

A. There are many books, your AINA club meetings, and there are the back issues of The Shekel. You can order any copy from Vol. I thru Vol IV (16 issues) at \$1.50 each. It's the fastest, most pleasant way to learn I can think of.

Club News



N. Y., N. J. AND LONG ISLAND MEMBERS IN JOINT MEETING

One of the most exciting meetings of the INS clubs of the metropolitan New York area brought together the memberships of the New York, New Jersey and Long Island Israel Numismatic Societies in mid-October to hear a number of scholars and executives from Israel.

Dr. E. W. Klimowsky, the noted Israeli numismatist took time from a brief visit to the United States to address the joint meeting on the subject of *Symbols on Ancient Jewish Coins Repeated on Modern Coinage*. He pointed out that the symbols in themselves were not necessarily "Jewish" but that they were adopted by the Jews as familiar to their way of life in ancient times.

Many of the symbols are quite obvious, as for example, the *anchor* from the coins of Alexander Jannaeus re-appearing today as tribute to the Israel maritime services or the *lyre* and its musical symbology at all times.

The *amphora* was a utensil used in Temple services but was of Greek origin. *Grapes* are a symbol of the blessings of God on Earth, mentioned not only in the *Songs of Songs* but repeatedly in the *Bible*.

Following his presentation, Morris Bram, president of AINA, awarded Dr. Klimowsky a plaque for his contribution to the education of Americans on Israel's numismatics.

The meeting then heard Mr. Shalom Doron, president of the Israel Land Development and Chairman of the Board of Directors of the IGCAM. He expressed his gratification at being able to see clubs in the U. S. in actual meetings and urged members to think of coin collecting as a "personal involvement" in the young State of Israel. He told how he had influenced non-numismatists to begin to give and

collect Israel coins and urged that club members introduce others to these coins, starting with the opportunity specially presented by the *Let My People Go* coin.

Yitzhak Avni, Director-General, in America for a tour of many American cities, spoke of the growth of coin collecting evident in the U. S. He told the audience of approximately 100 that all Israeli coins, starting with the *Let My People Go* coin would be minted in Israel in a manner which would make them a credit to Israel and numismatics.

Raphael Aldor, newly appointed Director for IGCAM for North America, thanked all for past and present cooperation.

The regular meeting business covered varieties of the agora, items on the Palm Tree theme, portraits of European Jews on coins and medals and newly found tokens.

LOS ANGELES CLUB HEARS PEGGY BORGOLTE

Clubs frequently show films of Israel but few have the opportunity to see a contemporary film made by a club member-numismatist. Los Angeles members of the Israel Coin Club of L.A. had the privilege of hearing Peggy Borgolte describe her March visit to Israel and also to see her film, *Israel Today*, reports Nate Bromberg, president.

The club's monthly newsletter now includes a new feature, *Israeli Coin Chatter*, with Jack Waxman providing the first item, the story of half-shekels of the Purim series.

The planned October meeting was for *Coinage of the Palestine Mandate*—as seen through the eyes of an Englishman, a slide-lecture by Richard J. Trowbridge.

Many club members took part in a Southern California *Numismatic Workshop* which attracted 83 people representing 37 club of 79 groups on the roster.

The club makes liberal use of door prizes: 1971 mint sets and other numismatic items.

TEXANS SEE FILM, HEAR TAPE AND HOLD AUCTION

Texas launched the first meeting of the new membership year with the tape from Israel in which INS members heard the voice of Yitzhak Avni introducing the special meaning of the *Let My People Go* coin.

A color-sound film, *The New Frontier*, was made available to the group by the Israel Consul-General.

An auction for the evening included books, coins, medals and other items of numismatic interest, writes Harold Z. Nelkin, president.

AINA MEMBER TEACHES NUMISMATIC COURSE

An informal discussion-type survey course, *The Pleasures of Coin Collecting*, for beginner numismatics will be offered this spring in Arlington County, Va. The survey will be conducted by Col. L. F. "Lin" Goyette, AUS-Retd., AINA member #2605.

Sponsored by the Arlington County Adult Education Program, the 15 week non-credit course starts in February.

SAN GABRIELITES HEAR STERLING

The October meeting of the INS of San Gabriel Valley of California heard Len Sterling speak on *Concentration Money* and then don his auctioneer's hat to take over the gavel as the evening's auctioneer, advises Esther Bromberg, editor of the group's monthly four-page newsletter.

A special article in the newsletter by Louis Friedman told the story of *The Medal of Liberation*, the first of a series on medals to appear by this medal collector.

President Alva Christensen thanked Sally Marx for chairing the September meeting which included an "open discussion" including such floor questions as: "Was Cleopatra really beautiful?" and "What grain is depicted on Israel coins?"

CHICAGOANS HEAR AVNI, ALDOR AT OCTOBER MEETING

The traveling executive team of Yitzhak Avni and Raphael Aldor were featured speakers at the Chicago meeting of the INS in October. Mr. Avni reported on the *Let My People Go* program. The meeting saw prize-winning exhibits of Judaic numismatic material.

Officers for the group are:

Harry Flower - President
Dr. Alan Feinberg - 1st Vice-Pres.
David Silverman - 2nd Vice-Pres.
Mrs. Mary Bell - Secretary
Mrs. Lea Levy - Treasurer

Board Members: Leo Hecht, Lou Nagy, Ben Odesser

The September meeting of the group heard Y. Avni on tape introducing the new coin. Dr. Saul Needleman made a slide presentation on ancient history covering the pre-coin period to the fall of the Second Temple, with emphasis on the Jewish coins.

September exhibits included presentations by Mrs. Levy (a new Israeli medal); Ben Odesser (crude paper money, possibly Chanukah Gelt or Jewish Play Money); Stewart Koppel showed the New York L.I. group's 1st Anniversary Coin-Stamp cover; Dr. Feinberg (a photo of a crystal-gold sculpture); and Harry Flower (pages from the second section of his album, *Judaic Numismatics of North America*).

An auction of donated items has been set for the November meeting, says the club's monthly *Bulletin*.

INS OF PITTSBURGH HOLDS AUCTIONS, HEARS TALKS AT MEETINGS

The October meeting of the INS of Pittsburgh featured a talk by Sumi Lando on *ISRAEL'S MODERN COINS* and the 2nd AUCTION (25 lots) of UNCIRCULATED Israel Coins & Medals with Jeremiah Farley

as Auctioneer. A very outstanding prize; a Bronze - Uncirculated medal depicting Golda Meir, Prime Minister of Israel, was a gift made available by Aldona Davis.

A tape-recorded message from Yitzhak Avni of the Government of Israel Coins and Medals Corporation was heard at the September meeting. It told of the commemorative coin being issued in honor of Soviet Jewry. The message also described the new medal soon to appear in honor of the K'nesset.

Offices are:

Aaron B. Ilson
President
Morris Freezman
Vice-President
Jennie Lando
Corresponding Secretary
Morris B. Epstein
Recording Secretary
Robert Lesser
Treasurer
Directors: Aldona Davis, Dr. Milton E. Klein, Ithamar B. Lando, Dr. Leslie Reggel, Alan A. Reznick, Edmund J. Schenck, Jr.

CLEVELAND GROUP HEARS COIN EXECUTIVES; ANNOUNCES OFFICERS

The INS of Cleveland started its business year with the election of officers. Announced in THE AGORA, the clubs monthly newsletter, are:

Richard "Dick" Wengel - President
Sanford Brown - Vice Pres. & Recording Secretary
Charles Leuten - Treasurer
Max Gladstone - Editor & Correspondence Secretary
Raymond Nolan } Librarians
Henry Bloser }
Jack Davidson } Telephone Committee
Jeff Gottlieb }

Through the courtesy of Sanford Brown three interesting papers were distributed at the September meeting. They were RANSOM RING TOKEN OF ISRAEL, TOKENS PAY PROFESSIONAL MOURNERS and THE UKRANIAN 100 KARBOWANITZ NOTE OF 1917.

The meeting of late October heard speakers Shalom Doron and Rafael Aldor. Mr. Doron is the Chairman of the Board of Israel Government Coins

and Medals Corp. in Israel and Mr. Aldor is the new Director for North America of the same corporation. Their messages to our group proved informative and interesting.

A series of monthly illustrated taped lectures is planned. The first subject is *Israel & Judaic Coins and Medals*. Each lecture will have a running time of approximately 15 minutes, writes AGORA editor, Max Gladstone.

Auctions are held at the end of meetings.

WASHINGTON, D.C. GROUP HOSTS ANA-INA MEET

The I.N.S. of Washington, D.C. ended the summer with a discussion of the Israel Night Cocktail Party held at the National Convention of the American Numismatic Association and the election of new officers.

The new officers are:

Adolf Bondy - President
Nelson Whitman - 1st V. Pres.
Dan Stein - 2nd V. Pres.
David Landon - Treasurer
Ken Orem - Recording Sec'y.
Joe Bles - Corres. Sec'y.

Members of the Board include
Harold Nussbaum, Moses Cohen,
Louis Goldberg, and Harry Altman

The club plans a thorough-going educational program during the coming year. Every aspect of Israel and related Judaica, from ancient to modern, numismatics will be covered.

Inquiries and membership applicants are requested to write to the I.N.S. of Wash., D.C. at 6307 Georgia Ave., N.W., Wash., D.C. 20011, writes Joseph Bles, corres. secretary.

MARYLAND ANNOUNCES 1971-72 ELECTION SLATE

The INS of Maryland started its 1971-72 year with nomination of the following:

Harold Mondell, President
Ruben Fier, Vice President
Rita Freiman, Secretary
Michael Krinsky, Treasurer
The Morans, Chairmen of Membership Committee
Bill Law, Chairman of Auction Committee
Don Sussman, Chairman of Program Committee

The approval of change in annual dues from \$3.00 to \$5.00 and a general discussion of ideas for coming year were set for the first meeting, advises Harold Mondell.

MASS. INS HEARS ISRAELI GUEST

Yitzhak Avni, the Director of the Israel Government Coins and Medals in Jerusalem, was guest in Boston on October 16 for the first meeting, a combination dinner meeting and reception to Mr. Avni. In addition, Mr. Rafael Aldor and Mr. Morris Bram were guests for the evening.



I.N.S. of Massachusetts club officers with AINA officials, left to right, front:

Louise Buckley, Vice-President;

Yitzhak Avni, Director-general of IGCNC;

Irving Rudin, President;

Sandra R. Walter, Corresponding & Recording Secretary;

Morris Bram, President of AINA;

Rear: Ed Shade, Vice President;

Rafael Aldor, director of IGCNC for North America

The dinner was held on a Saturday at the Sidney Hill Country Club, Newton, Massachusetts.

PRESIDENT'S MESSAGE (Cont'd.)

vance reservations for the trip more than a year away!

While the CLUB News in this issue of *The Shekel* is rich with the news of visits of Yitzhak Avni and other Israelis to the clubs, I was fortunate to join them recently on visits to Chicago, Boston and Detroit. Perhaps you'll be interested in my reactions to these special occasions:

a. Meetings are larger than before;

as I reported to the Board of Directors, these meetings appear to be 30% or so better attended than in my previous visits to these cities.

b. There is more enthusiasm from the members who make their interest apparent from the questions asked during and after the meetings.

For these better turnouts, I thank all of the club leaderships for the effort they have made which has borne fruit for Israeli numismatics in the U.S. A number of the clubs have held elections this Fall with officers and Board members listed in a number of the club stories and news reports. I wish to especially pay personal tribute to the club editors who by their monthly newsletters and detailed minutes keep the clubs alive for members who cannot get to meetings—and for the rest of us far away.

Like yourself, your President is looking ahead to 1972. Certainly the Israel Trip is the major activity touching every club for the first six months of the year. In most clubs, participants are given time to show slides and to report on the travel aspect of the tour—before showing the numismatic items one inevitably accumulates during this unique experience.

But the Second Half of 1972 will have an even greater activity to look towards: a national AINA Convention to be held in New York City at a time and a place to be announced during the Spring. Seminars; lectures; exhibits; a bourse; reports from AINA executives . . . it'll be a weekend of memorable proportions. If you think you'll be heading East during 1972, please wait for AINA's Convention date before making your plans.

And a final thought: new members. Did you offer a LET ME PEOPLE GO coin to someone in your office, your club, your neighborhood? Would he or she like to know a bit more about Israel's numismatics and the dreams that they reveal? Why not invite him as your guest to the next INS club meeting you attend?



Naval Commando
Unit



Seventh Maccabiah Games
1965



Air Force Unit



Beautifully sculptured
medal honoring the
B'nai B'rith

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They are special presentation pieces prepared to honor a special occasion. A group of medals honor the Heroes of Israel. In addition, a number were commissioned by Municipalities and given for special services.

Another group was prepared for special organizations; as, for example, Mikvah Israel, U.J.A., City of Jerusalem and B'nei B'rith.

The medals are prepared in high relief and, variously, come in 35mm, 45mm and 59mm. In addition, a set of 50 officially used Israel military insignia is available. Most are hand enameled and pierced. A list and short description of each medal is available upon request. Many are low mintage rare pieces. Write today to



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Paratrooper Wings

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CENSUS OF SHEKELS

IN PROGRESS

In *Coins of The Jewish War*, Leo Kadman listed a total of 405 Shekels. He assumed that his listings covered 80% of the existing specimens of private and public collections. He therefore concluded that the number of specimens preserved at the publication of the book in 1960 was approximately 500. Charles Colbert, P. O. Box 263, Yellow Springs, Ohio 45387 has been conducting his own qualitative and quantitative census of the silver shekel and half shekels. It is his opinion after three years of fact gathering that the number of shekels in existence are in excess of 2,000. Readers having specimens are urged to write to Mr. Colbert.

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Idea !

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THICK AND THIN PLANCHETS OF NEW 10 LIROT COIN

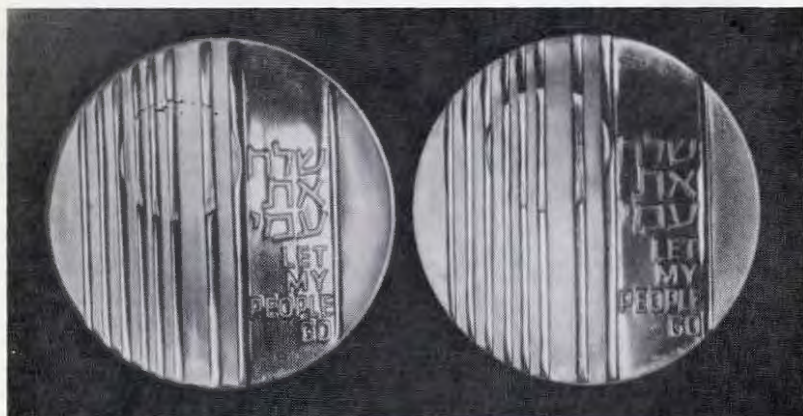


Thin planchet between regular thick coins.

In an examination of a group of the new special issue *Let My People Go* 10 IL coins, it was noted that one appeared slightly thinner than the other coins. No difference could be found in either the obverse or reverse design. Both reflected the extraordinary high mirror finishes usually only associated with proof coinage but which is a common factor with all of the BU Jerusalem mintmark Star of David coins.

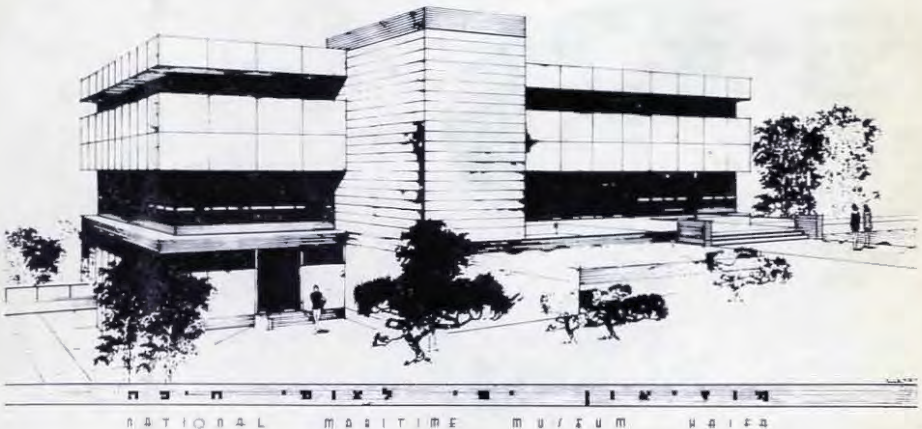
All of the commemorative silver coins of Israel are double convex. The saucer shaped obverse and reverse have their greatest thickness at the rim of the coin and the smallest thickness in the center. The discovery coin in the center of the photo has a flat field.

The amazing fact is that on extremely delicate scales, the regular thick planchet weighed out at the prescribed 26 grams but the thinner coin outweighed the double convex coin by 8.2 grains!! This is a tolerable difference in the weight of the planchets but an optical illusion which could win you some beers on betting which weighed more "the thick or the thin." Keep looking; we have only seen the one "thin" planchet. Do you have one?



Except for the slight saucer effect on the regular coin (left), no difference can be seen on the thin planchet coin (right).

A new world center for the Maritime History of the Jewish People



See story starting on page 2, THE SHEKEL